

INDEX TO CINEASTE, VOL. XXXII

Compiled by Oliver Joszt

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 Verhoeff, Nanna: *The West in Early Cinema: After the
 Beginning*, Colin Fleming, 32.1, 79-80.
 Youngblood, Denise J: *Russian War Films: On the Cin-
 ema Front, 1914-2005*, Louis Menashe, 32.2, 82-85.

Cineaste:

A Cumulative Index, 1967-2001

Copies of the 24-page index to all
 the articles, interviews, film, book and
 video reviews published in our first
 twenty-six volumes, are still available. See
 the order form on page 93.

LETTERS

Criticizing Pauline Kael?

I was dismayed to read the presentation of an
 old, slanderous rebuttal to a Pauline Kael review in
Cineaste ("Paul Jarrico Reviews Pauline Kael on
Salt of the Earth," Vol. XXXII, No. 4), an article
 implying that she did not see a film she reviewed. I
 am impressed all over with Kael's greatness: she was so
 significant, people felt compelled to attempt to kick
 her corpse. The pathetically embittered writer's evi-
 dence is that Kael quoted from a published screen-
 play. Well, when writers publish screenplays, they are
 offering "official" documents, documents that any
 thoughtful person can cite in written or spoken dis-
 cussion, something that seems especially likely dur-
 ing the time Kael was writing, before the easy acces-
 sibility to video and DVD for reviewing and
 fact-checking. When a writer sees a theatrical film,
 or hears music, he or she may take notes—and
 then seek an official source to double-check notes
 and perceptions and memories, such as a published
 screenplay or album liner notes; and I suspect that is
 what happened with Kael. It is unfortunate that a
 flawed screenplay was offered by the filmmakers as an
 official reference.

Daniel Garrett
 Richmond Hill, NY

The Cineaste Editors reply:

We are not interested in demonizing or valoriz-
 ing any particular film critic. While we are obvious-
 ly sympathetic to Jarrico's critical assessment of
 Kael's behavior during the blacklist period,
Cineaste has also long recognized Pauline Kael as
 an influential film critic (see in particular our fea-
 ture interview with Kael in Vol. XXV, No. 2). We
 had been holding the Jarrico essay for some time
 and felt the publication of an excerpt from Larry
 Ceplair's new biography of the producer/ screen-
 writer provided an excellent opportunity for us to
 finally publish it as a historical document.

More generally, we believe that our readers are
 interested in the work habits and ethics of film pro-
 fessionals. As Jarrico notes, the screenplay that Kael
 cited was a shooting script, published in advance
 in an effort to call attention to the attempted sup-
 pression of a film that the Establishment did not
 want made and, once made, did not want distrib-
 uted or reviewed. A completed film is almost
 always considerably different from the shooting
 script. Given the brutal political atmosphere and
 the situation faced by the filmmakers, one would
 have hoped that a critic like Kael would be sure to
 have her facts correct when unleashing an attack on
 the already beleaguered project. Jarrico rightfully
 wonders, since she wrote so vehemently about
 lines of dialog not present in the final cut,
 whether she ever actually saw the film.

Given that Kael was famous for saying she
 wrote her reviews after only one viewing, her
 reliance on a preliminary script as a basis for her
 critique seems particularly odd and belies her own
 preferred working method. Had she taken notes, as you
 suggest, and her notes did not conform to what she
 found in the published script, one would think
 she would assume that what she had actually
 seen and written down might be more trustworthy
 than what she had read. At best, she might have
 given the film a second look to determine the accu-
 racy of her quotations.

In this context, we would like to point out that
 the use of early drafts of scripts to mount a political
 criticism is not limited to the blacklist period. Oliver
 Stone has observed how some of the critics of
JFK attacked his film by referring to a script that
 had been discarded even before the project went
 before the cameras (see our interview with Stone
 and other coverage of the controversy surrounding
 the film in *Cineaste*, Vol. XIX, No. 1).

Whose Nation?

I am, of course, immensely grateful to Oliver
 William Pattenden (Vol. XXXII, No. 4) for his
 generous review of my book, *Cinema and
 Northern Ireland: Film, Culture, and Politics*.
 However, could I point out that, while the
 book does indeed discuss how contested notions of
 nationality have shaped the production and
 reception of film in Northern Ireland, at no
 point does it refer to Northern Ireland as a
 "small nation" nor describe the cinema in North-
 ern Ireland as a "developing national cinema."

John Hill
 University of London

Congratulations on Your 40th Anniversary

Congratulations to you and your colleagues.
Cineaste is a terrific publication and seems to get
 better and better. I try to read at least a few articles
 in every issue and I am always impressed at how con-
 sistent good the writing is and how good the maga-
 zine looks.

For those of us who have oriented their profes-
 sional lives to locating and presenting the "little"
 movies and the next great foreign or indie director,
 your magazine has been a welcome and amazingly con-
 sistent fixture of the world of specialized film in the
 U.S. It has provided one of the essential founda-
 tions for and enabling of the serious discussion of
 the films we are trying to get seen.

Donald Krim, President
 Kino International Corporation
 New York, NY

Deluxe Edition Available

Thank you for publishing Stuart Liebman's
 review of *Verdict on Auschwitz—The Frankfurt
 Auschwitz Trial 1963-1965* (*Cineaste*, Vol. XXXII,
 No. 4). Your readers may be interested to know
 that, while First Run Features distributes the 1993
 180-minute version to the home video market, this
 DVD was produced for English-language audiences
 by the DEFA Film Library at the University of
 Massachusetts Amherst. We also make it available
 in a special edition oriented to the needs of schools,
 libraries, colleges, as well as cultural institutions. In
 addition to the 1993 documentary, the special edi-
 tion includes a one-hour version of the film made
 in 2005, as well as background information, critical
 essays and an index of Auschwitz survivors and
 perpetrators appearing in both versions.

Hiltrud Schulz
 DEFA Film Library
 University of Massachusetts
 www.umass.edu/defa